



- being highly involved
- doing
- having confidence to try and go wrong
- taking risks
- developing self-esteem

Back in your setting you planned to:

- use string as a starting point: with numbers, poetry on a string, string journey .
- think about creating an empty canvas in the classroom...remove all the stimulus... change display boards so that children can do their own.
- limit whats on offer in terms of materials. Try something with just paint, charcoal and chalks. Not have everything out all in one go.
- have a rota to swap materials on the art materials trolley more often.
- allow time....offer an activity over an entire day and let it evolve.
- build in time for being creative (amongst teachers too) and have a creative session with other staff.
- give children the materials and then look

*Its about - here I am now. God know where I shall be tomorrow.*

*Look at the work, the drawings, as in a state of becoming - Look at it (the exhibition) as a laboratory - these drawings were preceded by other drawings, they will be followed by other drawings . . . . .*

*Kurt Schwitters discovery as early as 1917 that he could draw: with lines, words, collage, cartoon-like pictures, rubber stamps and whatever else he happened upon . . . . . 'Modern Times, responding to chaos', exhibition catalogue.*

The workshop began with an empty room and two large quotes on the wall:



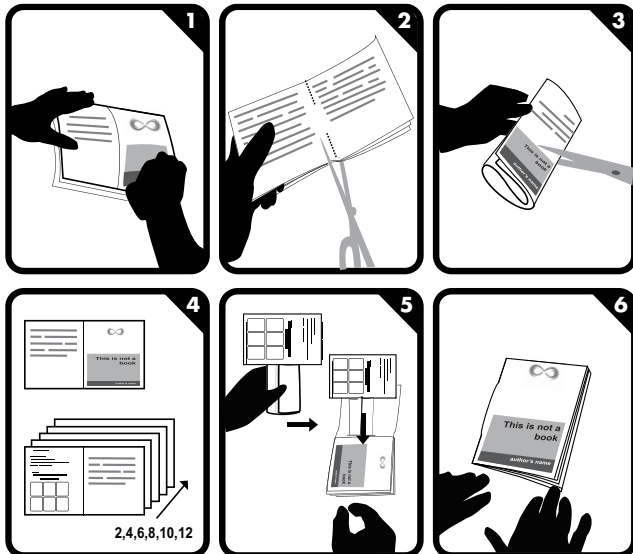
**Enabling Creativity A  
workshop for educators led  
by Susanne Jasilek  
Kettle's Yard  
Thursday 4th February  
4.30 - 6.30pm**

**Susanne Jasilek**

I also remember...

2010-02-16

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- You noticed:
- that the materials were open-ended
  - that there was the opportunity and permission to start again
  - that there was no emphasis on planning beforehand
  - the importance of being in an environment where things could be tried out
  - that abstract is a good genre, for working with children - its not so prone to be interpreted as right and wrong
  - that the *teacher* needs to be creative in order to allow creativity to happen but we are often scared and don't understand the value of working creatively with the curriculum
  - how much time was allowed for development of ideas and exploration of different media
  - that it didn't have to look a certain way

We visited the exhibition slowly, thinking about the relationships between the paintings and the spaces around them, and the relationships or dialogue between the works themselves, rather in the vein of a curator. I invited you to choose two works and think about this dialogue/relationship and to come up with words, a poem, some sentences.

I invited you to share some of your words and responses. I then invited you to respond with materials and encouraged you to allow your ideas to evolve into something quite different if that felt right.



Thank you for working with me.

- that Ofsted can be restrictive
- that art can actually be fun and interestingly educational
- that they can allow their children to explore materials themselves
- that the end project is not the most important part of the process
- that you want others to know:

- at what they have done together. Use this as a springboard for further development of ideas.
- document with photography.
- juxtapose two different pieces of art work as an exercise. See how they link them, see if they can make a connection
- use materials boldly and try things out - eg. black paint in snow



- You discussed how learning happens by:
- exploration
- discussion
- being interested
- being given time
- through success and failure
- experiencing and working in different settings
- being able to explain
- looking and listening

- You asked:
- was there a contradiction in working creatively and having to deliver the curriculum.
- why had I never used wire before?
- how can we stop people feeling inadequate towards art.
- why is so little time given to art in teacher training college?

You were surprised by:

- how energized I felt
- how quickly I was able to focus
- the variety of the work that happened in such a small space and time

